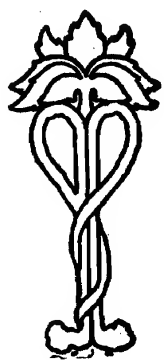




# HE CURL

HENRY F. GILBERT



.60

NEW YORK : THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO & CO., Ltd.

COMPOSITIONS OF HENRY F. GILBERT

FOR PIANO

*Suitable for Concert Performance or Teaching*

## INDIAN SCENES

A Suite of

### FIVE MUSICAL NUMBERS

Selected from the incidental music composed to accompany Edward S. Curtis' illustrated lecture on the North American Indian entitled: "THE VANISHING RACE."

#### *Contents*

By the Arrow.  
The Night Scout.  
In the Kutenai Country.  
Signal Fire to the Mountain God.  
On the Jocko.

These pieces are based upon authentic Indian melodies, motives and rhythms, and each composition is accompanied by a reproduction of the art photograph (by Edward S. Curtis) for which it was composed.

While on tour with the Curtis lecture during the past season (1911-12) this music has received most favorable and complimentary notice from the Press of New York, Boston, Philadelphia, Baltimore, Washington, Richmond, etc., etc.

Speaking of the performance in Carnegie Hall, New York, Nov. 15, 1911, "Musical America" says in part:

Mr. Gilbert's music throughout was of the most deeply impressive nature. These compositions are far from being mere adaptations of Indian melodies. They are, in short, original compositions of a serious sort filled with the particularly rich quality of Mr. Gilbert's imagination, and heightened in expressiveness by his very unusual sense of orchestral color. This work is veritable symphonic writing, and these compositions should be made available for concert performance where it is certain that they will hold their place with the richest and most colorful modern compositions.

*Price, \$1.50*

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# THE CURL.

HENRY F. GILBERT, Op. 3. No 2.

*Andante con moto.*

VOICE. *p*

"I hae a curl a bon-ny, bon-ny curl a bricht, brown

PIANO. *p*

curl o' hair And close to my heart it nes-tles warm but its

brithers din-na ken its there I stole my curl, my

*sostenuto*

silk soft curl, my bon-ny, bon-ny curl o' hair, And in the

night it sleeps up - on my heart But its bri - thers din - na ken ' its

*cresc.* there, — O bright, bright curl, O bright, bright curl, O curl of my

*cresc.* bon - ny, bon - ny dear I would that a - gain ye were

shin - ing on his head, But I would that his head were here?"

*cresc.* *f* *dim* *p* *pp*



## FOR PIANO

### NEGRO EPISODE .....\$ .50

A charming character piece somewhat in the style of Grieg. Also published for orchestra. See page 3.

### THE ISLAND OF THE FAY ..... .75

A tone-poem for piano based on Edgar Allen Poe's exquisite prose-poem of the same name. Played in Boston by John Beach at the Poe Centennial Exercises.

## SONGS

### PIRATE SONG. Baritone (c-G) ..... .60

The famous song sung by David Bispham throughout America, and abroad, with sensational success.

"Fifteen men on a dead man's chest,  
Yo! ho! ho! and a bottle of rum."

*Mr. David Bispham writes:* Since Damrosch's "Danny Deever" no song by an American composer has so profoundly moved my audiences, whether at home or abroad, as your "Pirate Song."

### CELTIC STUDIES. Four songs to poems by Irish poets.

"The Celtic Studies are full of individuality." *London (Eng.) Daily Telegraph, April 20, 1906.*

#### No. 1. Poem by John Todhunter (d-G) ..... .60

Also published for low voice (low b $\flat$ -E $\flat$ ) ..... .60

#### No. 2. Poem by Fiona Macleod (d-F) ..... .60

"I would I were the cool wind  
That's blowing from the sea."

#### No. 3. Poem by Nora Chesson (d-F) ..... .60

A charming love song in the style of a folksong.

#### No. 4. Poem by a Viking Skald (c-G) ..... .60

A big song of heroic days.

Mr. Gilbert's "Celtic Studies" for voice and piano have shown him to be a composer of decidedly independent individuality whose music is characterized by a distinct personal eloquence and true delicacy of poetic perception. *Edward Burlingame Hill in Boston Evening Transcript, March 19, 1906.*

### THE LAMENT OF DEIRDRE (c-E $\flat$ ) ..... .60

A tragic and masterly setting of Sir Samuel Ferguson's translation (from the Gaelic) of Deirdre's Lament for the Sons of Usnach.

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## SONGS

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 "A work of distinction and indisputable charm. *Review of the Libretto in "Everybody's."*
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 Aria for dramatic soprano (c#-A).  
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 Verses by *M. Maeterlinck*; trans. *Mary J. Serrano.*
- ZEPHYRUS. Medium voice (e-F) ..... .60  
 An imaginative setting of Longfellow's invocation to sleep in the "Masque of Pandora."
- THE OWL. Medium voice (d-E) ..... .60  
 Poem by *Tennyson*. Old English in character.
- FISH WHARF RHAPSODY. Song for a man (c-E $\flat$ ) ..... .75  
 Left over from an afternoon's loaf on Fish Wharf, Boston. "It is a joyous thought impudently conceived and impudently set with a fine smell of the sea." *Musical America, Oct. 23, 1909.*
- TWO SOUTH AMERICAN GYPSY SONGS.  
 Both with violin obbligato. In somewhat lighter vein. Words from "In Romany Songland" by *Laura A. Smith.*
- No. 1. La Montonera. Soprano (d-G) ..... .60  
 A song of careless happiness.
- No. 2. La Zambulidora (c-F) ..... .60  
 In bolero rhythm.

NOTE. — In indicating the compass of a song the notes from middle c upward to b are designated by small letters. Next octave beginning with C by capitals. Range below middle c by the word *low*.

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